

On This Night Of A Thousand Stars

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Latin (tango) feel

MAGALDI *ten.* *3*

1. On this night of a thousand stars—
twinkling lights—

Colla voce *ten.* *3*

a tempo

G Am7

let me take you to heaven's door—
we shall love through e - ter - ni - ty—

Where the mu - sic of
on this night in a

D7 C

love's gui tars—
mil - lion nights—

plays for ev - er - more
fly a - way with me

Am7 D7 G C G Am7

2. In the glow of those *ten.* *3* I nev - er dreamed that a kiss could be as

Colla voce

G G Gma7

sweet as this, but now I know that it can I used to
 wan - der a - lone_ with - out a love of my own_ I was a des - per - ate man
 But all my grief dis - ap-peared and all the sor - row I'd feared_ was - n't
 there an - y - more On that ma - gi - cal day_ when you

C
 3
 D G7 C G
 3
 G7
 Cm Am7(b5) G/D Am7/E F7(b5)

first came my way— mi - a - mor. On this night,

Colla voce

D7 G C G Am7 G

On this night, On this night of a thou - sand stars—

a tempo

The musical score consists of four staves. The top two staves are for the voice, with lyrics: "Let me take you to hea - ven's door" and "Where the mu - sic of". The third staff is for the piano bass line, with chords D7, G, and G. The bottom two staves are for the piano treble line. The vocal part continues with "love's gui - tars" and "plays for ev - er more". The piano part includes dynamic markings like "cresc. e rall.", "Colla voce", and "rall.". Chords shown are Am7, D, G, C, G Am7, and G.

(Applause. MAGALDI joins EVA and her friends at their table. CHE is loitering nearby at the bar)

EVA

It must be a dream
Augustin Magaldi
The most famous man to visit Junin...

MAGALDI

The audience seem
Extremely heavy going—

CHE

Listen chum face the fact
They don't like your act

MAGALDI

But this is the sticks!
If this were Buenos Aires
I have that town at my feet
I never ever meet
Members of the public!
They'd tear me apart

CHE

I understand their feelings

EVA

I wanna be a part of BA
Buenos Aires—Big Apple!
(+ FRIENDS)
I wanna be a part of BA
Buenos Aires—Big Apple!

CHE

Just listen to that!
They're onto you Magaldi
I'd get out while you can

EVA

It's happened at last
I'm starting to get started
I'm moving out with my man

MAGALDI

Now Eva don't get carried away

EVA

Monotony past
Suburbia departed
Who could ever be fond of the back of beyond?

MAGALDI

Don't hear words that I didn't say

FRIENDS

What's that? You'd desert the girl you love?

MAGALDI

The girl I love? Who?

FRIENDS

She really brightened up your out of town engagement
She gave you all she had—she wasn't in your contract

EVA

I wanna be a part of BA
Buenos Aires—Big Apple!
Would I have done what I did
If I hadn't thought—if I hadn't known
We would stay together?

CHE

Seems to me there's no point in resisting
She's made up her mind, you've no choice
Why don't you be the man who discovered her?
You'll never be remembered for your voice

MAGALDI

The city can be paradise for those who have the cash.
The class and the connections—what you need to make
a splash
The likes of you get swept up in the morning with
the trash
If you were rich or middle class—

EVA

Screw the middle classes!
I will never accept them
And they will never deny me anything again
My father's other family were middle class
And we were kept out of sight, hidden from view
at his funeral!
If these are the people of Buenos Aires
I welcome the chance to shine in their city
And to trample their rotten values into the ground

CHE

Do all your one night stands give you this trouble?



Eva, Beware Of The City

Music by
ANDREW LLOYD WEBBER

Moderato

MAGALDI

Lyrics by
TIM RICE

1. E - va, be - ware of the ci - ty —
2. Five years from now I shall come back —
3. See additional lyrics

It's hun - gry and cold,
And fin - al - ly say,

A D / A A D A

can't be con - trolled, it is mad:
you have your way, come to town:

But Those who are fools are with a

D A E7 A E7

swal - lowed up whole, and those who are not, be - come what they should not be - come,
for - eign - er's eyes The mag - i - cal ci - ty a young - er girl's ci - ty, a

A7 D A E7 A/C D D6

changed— in short they go bad.
fan - ta - sy long since put Bad is good for me I'm bored so clean and so ig - nored—
All you've done to me— was that a young girl's fan - ta -

A E7 Am

I've on - ly been pre - dic - ta - ble,— re - spec - ta - ble! Birds fly out of here so
sy? I played your ci - ty games al - right— did - n't I? I al - ready know what cooks, how the

Dm Am

why oh why oh why the hell can't I?— I on - ly want va - ri - et - y of so-ci - et - y I wan-na
dir - ty ci - ty feels and looks— I tast - ed it last night— did - n't I?— I'm gon - na

Dm Am

be a part of B A Bue - nos Air - es - Big Ap - ple! (+ choir) I'm I wan - na
gon - na

Ema7 Am

D.C. al Coda

be a part of B A Bue - nos Air - es - Big Ap - ple!

Ema7

CODA

ve - ry much more than a child and what-ev-er you say I'll not steal you a - way!

A E7 A D A E7 A

Piano Solo

C F6/C F C F C F C

G7 C G7 C F C G7

C F C G7 C

3. Eva beware your ambition: it's hungry and cold –
 Can't be controlled, will run wild;
 This in a man is a danger enough,
 But you are a woman, not even a woman,
 Not very much more than a child –
 And whatever you say, I'll not steal you away!

Buenos Aires

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato (with 8 feel)

EVA

What's new?

Bue - nos

Ai-res I'm ___ new I wan-na say I'm just a lit-tle stuck on you: You'll be

mf

F F# G unis.

on me too! I get out here,___ Bue-nos Ai-res

p e sim.

fc

Stand back, you ought-a know what-ch-a gon-na get in me: Just a lit-tle touch of star qual-i-ty!

mf

F F# G unis.

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S

1. Fill me up with your heat, with your noise, with your dirt, o - ver -
 2. (Take me) in at your flood, give me speed, give me lights, set me
 3. See end of song

G♯m(A♭m)

To Coda ♪

stay-ing
play-ing

Hel-lo
Stand back

3. Ri-o

Bue-nos Ai-res
Bue-nos Ai-res
de la

Get this __ just look at me
Be-cause __ you ought-a know

p sim.

fC

1

dressed up some-where to go: We'll put on a show!

2. Take me

what - cha gon-na get in me - Just a lit - tle touch of star qual - i - ty!

And
And

F F F# G unis. f C

2

if ev - er I go too far _____ it's be - cause of the things _____ you are _____
if I need a mo - ment's rest _____ give your lov - er the ve - ry best -

F F F# G unis. C F

real beau - ti - ful town _____ I and love - you si - lence Solo

Bb F

1 2

real beau - ti - ful town _____ I and love - you si - lence Solo

Bb F f

Dm F

D F

B_b Dm B_b

F G[#]m(A^bm)

F G[#]m(A^bm) F G[#]m(A^bm)

5: Goodnight and Thank You

CHE (*to MAGALDI who has been a mere spectator during the Buenos Aires song*)
 Goodnight and thank you Magaldi
 You've completed your task what more could we ask of you now
 Please sign the book on your way out the door
 And that will be all
 If we need you we'll call
 But I don't think that's likely somehow

EVA
 Oh but it's sad when a love affair dies
 But we have pretended enough
 It's best that we part, stop fooling ourselves

CHE
 Which means get stuffed

PHOTOGRAPHERS

Having arrived it matters to be
 Photographed, noticed continually
(EVA is besieged by the PHOTOGRAPHERS under the guidance of a PR MAN who is obviously personally involved with EVA)

CHE (*to PR MAN*)
 Goodnight and thank you whoever
 She's in all the magazines, she wouldn't have been on her own
 We don't like to rush but your case has been packed
 If we've missed anything you could give us a ring
 But we don't always answer the phone

EVA
 Oh but it's sad when a love affair dies
 But when we were hot we were hot
 I know you'll look back on the good times we've shared

CHE
 But Eva will not

CHE and EVA
 There is no one, no one at all
 Never has been and never will be a lover
 Male or female
 Who hasn't an eye on
 In fact they rely on
 Tricks they can try on their partner
 They're hoping their lover will help them or keep them
 Support them promote them
 Don't blame them
 You're the same

BROADCASTERS
 Now you are recognized, visually known
 You need to move to the microphone
(EVA is besieged by the BROADCASTERS under the guidance of one RADIO MAN who is obviously personally involved with EVA)

CHE (*to RADIO MAN*)
 Goodnight and thank you whoever
 We're grateful you found her a spot on the sound radio
 We'll think of you every time she's on the air
 We'd love you to stay
 But you'd be in the way
 So put on your trousers and go

EVA
 Oh but it's sad when a love affair dies
 The decline into silence and doubt
 Our passion was just too intense to survive

CHE
 For God's sake get out!

PHOTOGRAPHERS & BROADCASTERS

Fame on the wireless as far as it goes
 Is all very well but every girl knows
 She needs a man she can monopolize
 With fingers in dozens of different pies...

(Colonel PERON appears. He is with his extremely young MISTRESS)

REJECTED LOVERS

Oh but it's sad when a love affair dies

(EVA makes a move towards PERON, but he and his girl are gone before she can attract his attention.)



6: The Lady's Got Potential

CHE

The lady's got potential, she ought to go far
 She always knows exactly who her best friends are
 The greatest social climber since Cinderella
 But Eva's not the only one who's getting the breaks
 I'm a research chemist who's got what it takes
 And my insecticide's gonna be a best-seller

(CHE brandishes a large bicycle pump type insecticide sprayer, and is joined by a shrill and enthusiastic trio of girls for his fly-killing choruses)

Just one blast and insects fall like flies!

Kapow! Die!

They don't have a chance
 In the fly-killing world
 It's a major advance
 In my world
 It'll mean finance
 I'm shaping up successful capitalist-wise
 But getting back to Eva she just saw those guys
 As steps on the ladder to the ultimate prize
 And he goes by the name of Colonel Peron
 He began his career in the army overseas
 Teaching all the other soldiers all he knew about skis
 When others took a tumble he would always stay on
 Sure Peron could ski but who needs a snowman?
 He said:

PERON

Great men
 Don't grow on trees
 I'm one
 I ain't gonna freeze
 Dictators
 Don't grow on skis

CHE

Peron would be no number two to no man
 He'd married in the meantime but the poor girl died
 Imagine if she hadn't we'd have been denied
 The heart-warming tear-jerking rise to fame of Eva
 Now my insecticide contains no dangerous drugs
 It can't harm humans but it's curtains for bugs
 If you've got six legs I ain't doing you no favour
 Just one blast and insects fall like flies!
 Kapow! Die!
 They don't have a chance
 In the fly-killing world
 It's a major advance
 In my world
 It'll mean finance
 I'm shaping up successful capitalist-wise
 Kapow! Die!
 They don't have a chance
 In the fly-killing world
 It's a major advance
 In my world
 It'll mean finance
 I'm shaping up successful capitalist-wise
 Oh yes—Peron he joined a faction called the G.O.U.

PERON and OFFICERS

G—Government
 O—Order
 U—Unity

CHE

And they were the gang behind a military coup
 So Peron was a heartbeat away from control of the nation

They thought that Hitler had the war as good as won
 They were slightly to the right of Attila the Hun
 And Eva set her sights on Peron—and his situation
 And Eva set her sights on Peron—and his situation

PERON and OFFICERS

The G.O.U. is a three-pronged operation
 Government—unopposed and allied
 With Order—ruthlessly applied
 And Unity—those not on our side
 Are subject to the process of elimination

7: Charity Concert/I'd Be Surprisingly Good for You

A concert held in Buenos Aires in 1944 in aid of the victims of an earthquake in the Argentine town of San Juan. EVA, by now a successful actress, and PERON, by now a successful politician, are both present. EVA's old friend MAGALDI is once again finishing his act.

MAGALDI

On this night
 On this night
 On this night of a thousand stars
 Let me take you to heaven's door
 Where the music of love's guitars
 Plays for evermore!

(Good applause. PERON leaps onto the stage)

PERON

Tonight I'm proud to be the people's spokesman
 You've given help to those who've lost their homes
 But more than that conclusively shown
 That the people should run their affairs on their own
 Make sure your leaders understand the people!

(The crowd begin to chant "Peron, Peron." PERON leaves the stage with the sound of his own name ringing in his ears.)

EVA

Colonel Peron?

PERON

Eva Duarte?

EVA & PERON

I've heard so much about you!

EVA

I'm amazed! For I'm
 only an actress
 Nothing to shout about
 Simply a girl on the boards
 But when you act
 The things you do
 affect us all

PERON

I'm amazed! For I'm
 only a soldier
 One of the thousands
 Defending the country
 he loves

PERON

But when you act, you take us away from the squalor of
 the real world
 Are you here on your own?

EVA

Yes. Oh yes

PERON

So am I
 What a fortunate coincidence
 Maybe you're my reward for my efforts here tonight

I'd Be Surprisingly Good For You

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

TIM RICE

Moderato

EVA

1. It seems cra - zy but you must be - lieve
in like this

Em B7 Em

there's no - thing cal - cu - la - ted, no - thing planned
Twen-ty sec- onds af - ter say- ing hel - lo

Please for - give me if I
Tell - ing strang - ers I'm too

C D7 G B7

seem na - iive
good to miss

I would ne - ver want to force your hand:
If I'm wrong I hope you'll tell me so:
But But you

Em C D7 G

please un - der - stand, I'd be good for you.
real - ly should know, I'd be good for you.

2. I don't al - ways rush

Am7 B7 C B7

2

I'd be sur - pris - ing - ly good for you_ I won't go on if I'm bor - ing you: But do you

Bb F E Em

un - der - stand my point of view? Do you like what you hear, what you see, and would you

Am7

be good for me too?

I'm not talk - ing of a

B7 Em B7

hur -ried night_ a fran - tic tum - ble then a shy good-bye_ Creep-ing home be - fore it

Em C D7 G B7

gets too light, - That's not the rea-son that I caught your eye, - which has to im-ply I'd be
 Em C D7 G Am7 B7

fine PERON

good for you I'd be sur - pris - ing - ly good for you Please go on you en -
 C Bb F E Em

- thrall me! I can un - der-stand you per - fect - ly And I like what I hear, what I see, and know-ing
 Em7 Am7

EVA D.S.al fine

me I would be good for you too. I'm not talk-ing of a
 B7 Em B7

EVA and PERON (but neither seems aware that the other is singing)

There is no one, no one at all
Never has been and never will be a lover, male or female
Who hasn't an eye on
In fact they rely on
Tricks they can try on their partner
They're hoping their lover will help them or keep them
Support them, promote them
Don't blame them, you're the same
(EVA and PERON leave together)

8: Another Suitcase in Another Hall

PERON's flat. EVA burst in to throu PERON's 16-year-old MISTRESS out.

EVA (almost affectionately)

Hello and goodbye!
I've just unemployed you
You can go back to school
You had a good run
I'm sure he enjoyed you
Don't act sad or surprised
Let's be friends, civilized
Come on little one!
Don't stand there like a dummy!
The day you knew would arrive
Is here— you'll survive
So move, funny face!

I like your conversation—you've a catchy turn of phrase
You're obviously going through some adolescent phase
Maybe you've got something more than just a pretty face
Maybe not—

(EVA has by now hustled the MISTRESS out)

Outside in the hall:



Another Suitcase In Another Hall

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Slowly (8 beat feel)

The musical score consists of six staves of music. The first staff shows a piano introduction with a bass line. The second staff begins with the vocal line: "MISTRESS". The lyrics continue with "I don't ex - pect my love af - fairs to last for long; Nev - er fool my - self that my dreams will come true: Be - ing used to trou - ble I an - ti - ci - pate it, but all the same I hate it,". Chords indicated below the staves include C, C7, C, B♭/C, B♭/C, C, F, G, C, F, C/E, Dm, G7, C, G, C, F, G, Am, G, F.

would - n't you? So what hap - pens now So what hap - pens

An - o - ther suit-case in an - o - ther hall

C G11 C

now where am I go - ing to? Where am I

Take your pic - ture off an - o - ther wall

You'll get by, you al - ways have be - fore

C G11 C F Am

1.2. go - ing to?

Fma7 F C Fm C C7

3

go - ing to? *ten.*

Don't ask an - y -

rall. *ten.*
rall.

- more

a tempo poco a poco dim. *poco rall.*

C C7 C

Additional Lyrics

2. Time and time again I've said that I don't care;
That I'm immune to gloom, that I'm hard through and through:
But every time it matters all my words desert me;
So anyone can hurt me - and they do.

So what happens now? . . . etc., as above.

3. Call in three months' time and I'll be fine I know;
Well maybe not that fine, but I'll survive anyhow:
I won't recall the names and places of this sad occasion;
But that's no consolation, here and now.

So what happens now? . . . etc., as above.

9: Dangerous Jade

Two factions of Argentine society that were never to accept EVA were the military and the aristocracy.

ARMY

The man is a fool—breaking every taboo
Installing the girl in the Army H.Q.
And she's an actress! The last straw
Her only good parts are between her thighs
She should stare at the ceiling not reach for the skies
Or she could be his last whore
The evidence suggests
She has other interests
If it's her who's using him
He's exceptionally dim
Bitch!
Dangerous Jade!

ARISTOCRATS

We have allowed ourselves to slip
We have completely lost our grip
We have declined to an all-time low
Tarts have become the set to know

ARMY

It's no crime for officers to do as they please
As long as they're discreet and keep clear of disease
We ignore, we disregard
But once they allow a bit on the side
To move to the centre where she's not qualified
We should all be on our guard
She should get into her head
She should not get out of bed
She should know that she's not paid
To be loud but to be laid
Slut!
Dangerous Jade!

CHE (*in the guise of a reporter*)

This has really been your year Miss Duarte
Tell us where you go from here Miss Duarte
Which are the roles that you yearn to play
Whom did you dine with yesterday?

EVA (*the glamorous movie star, protected by two HEAVIES*)

Acting is limiting, the lines not mine
That's no help to the Argentine

CHE

Can we assume then that you'll quit?
Is this because of your involvement with Colonel Peron?

HEAVIES (*pushing CHE aside and EVA out*)

Goodnight and thank you

ARMY

She won't be kept happy by her nights on the tiles
She says it's his body but she's after his files
So get back onto the street!
She should get into her head
She should not get out of bed
She should know that she's not paid
To be loud but to be laid
The evidence suggests
She has other interests
If it's her who's using him
He's exceptionally dim

CHE (*producing his fly-spray again*)

To see an underdog succeed
Is the encouragement I need
Opportunity is back!
If she can make it by her efforts in the sack

Then a man who offers more—
Me! Will have the world beat a pathway to his door

ARISTOCRATS

Things have reached a pretty pass
When someone pretty lower class
Graceless and vulgar, uninspired
Can be accepted and admired

10: A New Argentina

1945. No secure leader has emerged from the group of officers who seized power in 1943. PERON has the support of the workers and because of this the strongest movement within the military hierarchy is an anti-PERON feeling rather than one pro-anybody else.

PERON

Dice are rolling, the knives are out
I see every bad sign in the book
And as far as they can—overweight to a man!
They have that lean and hungry look

EVA

It doesn't matter what those morons say
Our nation's leaders are a feeble crew
There's only twenty of them anyway
What is twenty next to millions who
Are looking to you?
All you have to do is sit and wait
Keeping out of everybody's way
We'll—
You'll be handed power on a plate
When the ones who matter have their say
And with chaos installed
You can reluctantly agree to be called

PERON

There again we could be foolish
Not to quit while we're ahead
For distance lends enchantment
And that is why
All exiles are distinguished
More important, they're not dead
I could find job satisfaction in Paraguay

WORKERS' VOICES

Peron! Peron!

EVA

This is crazy defeatist talk
Why commit political suicide?
There's no risk there's no call for any action at all
When you have unions on your side

DOLAN GETTA (*A union leader*)

A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people
Cannot be denied!

EVA

There is only one man who can lead any workers' regime
He lives for your problems, he shares your ideals and
your dream
He supports you for he loves you
Understands you, is one of you
If not—how could he love me?

GETTA + MOB

A new Argentina!
The old one has gone sadly wrong
A new Argentina!
The voice of the people
Rings out loud and long!

EVA

Now I am a worker I've suffered the way that you do
I've been unemployed and I've starved and I hated it too
But I found my salvation
In Peron—may the nation
Let him save them as he saved me

GETTA + MOB

A new Argentina!

CHE

They'll all go along for the ride
The same old clichés
But let them have their freedom—
The free buy insecticide!

GETTA'S SIDEKICK

Nationalization of the industries
That the foreigners control
Participation in the profits that we make
Shorter hours, higher wages
Votes for women, larger dole
More public spending, a bigger slice of every cake

PERON

It's annoying that we have to
Fight elections for our cause
The inconvenience—having to get a majority
If normal methods of persuasion
Fail to win us applause
There are other ways of establishing authority

SECRET POLICE

We have ways of making you vote for us, or at least of
making you abstain

EVA

Peron has resigned from the army and this we avow
The descamisados are those he is marching with now!
He supports you for he loves you
Understands you—is one of you
If not—how could he love me?

GETTA + MOB + EVA + PERON + POLICE

A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people
Cannot be
And will not be
And must not be
Denied!

PERON

There again I could be foolish
Not to quit while I'm ahead...
I can see me many miles away
Inactive
Sipping cocktails on a terrace
Taking breakfast in bed
Sleeping easy, doing crosswords
It's attractive

EVA

Don't think I don't think like you, I often get those
nightmares too
They always take some swallowing
Sometimes it's very difficult to keep momentum if it's
you that you are following

Don't close doors

Keep an escape clause
Because we might lose
The Big Apple
But—
Would I have done what I did
If I hadn't thought
If I hadn't known
We would take the country?

11: On The Balcony of the Casa Rosada/
Don't Cry for Me Argentina

PERON has just won a sweeping victory in the 1946 Presidential Election. This is the first public appearance by PERON and EVA since PERON's triumph. Action takes place both inside and outside the balcony of the Casa Rosada (the Pink Palace).

ANNOUNCER

People of Argentina! Your newly elected president—
Juan Peron!

CROWD

Peron! Peron!

PERON (*appears on the balcony*)

Argentinos! Argentinos!
We are all leaders now!
Fighting against our common enemies

Poverty
Social Injustice
Foreign domination of our industries
Reaching for our common goals
Our independence
Our dignity
Our pride

Let the world know that our great nation is awakening
And that its heart
Beats in the humble bodies
Of Juan Peron—and
His wife, the first lady of Argentina, Eva Duarte de Peron!

CROWD

Peron! Peron!

CHE (*in crowd*)

As a mere observer of this tasteless phenomenon
One has to admire the stage management
(HEAVIES move in on CHE)

There again perhaps I'm more than a mere observer
Listen to my enthusiasm gentlemen
Peron! Peron!

(The CROWD begin to call for EVA—"Evita, Evita")

Don't Cry For Me Argentina

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Slowly
INTRODUCTION

The musical score consists of six staves of music. The top two staves are for the piano (treble and bass clef), followed by four staves for the voice (treble clef). The key signature is B-flat major (two flats). The tempo is marked as 'Slowly' and 'INTRODUCTION'. The vocal part begins with a melodic line, accompanied by piano chords. The piano part features sustained notes and rhythmic patterns. Various dynamic markings are present, such as *mf dolce*, *sim.*, *poco ritard.*, *mp*, *p*, and *pp*. Chord changes are indicated by labels like *D_b*, *G_b/D_b*, *A_b7/D_b*, *F_m*, *B_bm*, *E_b₇*, *E_b₇*, *E_b₇/D_b*, *A_b/C*, and *A_b*. The vocal part includes lyrics in Spanish and English. The score concludes with a piano ending on G_b/D_b.

3

try to ex-plain how I feel,
mög' zu erkläre' wie mir es geht

That I still need your love af-ter all that I've done;
minden daß im alten sep nily a multi-völ be-schel,

Ab7/Db

Db

You won't be - lieve me
bc-tölt sag' er - zes

All you will see is a girl, you once knew Al-
nines menevles borsom val-lak nom bell el-

Bbm/Db

E_b

though she's dressed up to the nines
tur-ni giagt es schneidest

at six - es and se - vens with you.
3 mer-NL ha i-dom be telt

E_b/Db

Ab/C

Eb7

Ab

VERSE

2. I had to let it hap-pen, I had to change; Could - n't stay all my life down at heel; Look-ing
jeden
dag van-tam mar hag a vallo - zao. bienvles es varöök ut a hárk ak a

Horns

Gb/Db

Ab7/Db

out of the window, stay-ing out of the sun.
So I chose free-dom
ucky a-hol eltern had a tiny bo-som part
to me-que brief welt,

Run-ning a-round try-ing ev-ry-thing new, but no-thing im-pressed me at all,
a fi-a-talsaq us a haladsaq uaq; le offkott ictequt es hixqut
1. mig

Musical score for piano showing measures 1-4 in E-flat major. The score includes a treble clef, a bass clef, and a key signature of four flats. Measures 1-3 show chords E-flat 7, E-flat/D-flat, and A-flat/C. Measure 4 shows a transition to G major with a G7 chord.

truth is I never left you:
 born bogy er - ted el - sed All through my wild days,
 el - dorick mident, my mad ex - ist - ence,
 crean bogy errerd I kept my
 al - dott a

VERSE

promise, Don't keep your dis-tance.
 vege-
 tate
 3. And as for
 A per-
 sa

D-flat major 7 G-flat major 7 G-flat major 7 G-flat 6 G-flat D-flat

for-tune and as , for fame-
 hin-new ren-wa-bit mar
 I nev-er in - vi - ted them in:
 a icetts le ab - rand vi - lays
 Though it
 chal egg

G-flat/D-flat A-flat/B-flat

seemed to the world they were all I de-sired.
 aymerch alma wot smint a fust nosse walt
 They are il - lu - sions, — they're
 a sleep usordai tol ak

A-flat 7 D-flat B-flat major 7/D-flat

not the so - lu - tions they prom-ised to be, the an-swer was here all the time
 il - lu - xi - o - tol re varf negoldast a valare cich szivembren
 bina

E-flat 7 E-flat/B-flat A-flat/C

poco rall. . . . Slower
REFRAIN

love you and hope you love me.
secrete en nem haaglu el

Don't cry for me Ar - gen - ti - na Mm m m
ten. Kent sell hoge hui for - gen - ti - na

(bouche fermé)

colla voce

E-flat 7 A-flat D-flat

m m —

G-flat D-flat A-flat B-flat m7 D-flat m7

dim.

Tempo I^o
REFRAIN

Don't cry for me Ar - gen - ti - na ——————
Kent sell hoge hui Ar - gen - ti - na

the truth is I nev - er
a horson lepp - er - ted

D-flat G-flat/D-flat/B-flat G-flat/D-flat

left you: All through my wild days, my mad ex - ist - ence, I kept my promise, Don't keep your
el - ric el dol - re nientc uspan - lu - gerend al - dott a vög - zet tecnoedri

D-flat A-flat B-flat m7 D-flat maj

munder elmarit am Sa sehem nez ujaz koum i' alzadé

djs - tance
er - ted

Have I said too much? Theres no-thing more I can think of to say to you
colla voce

Gbm7 Gbm Fm7

babi ramnie tudja mir, kisz

But all you have to do is

ppp

Gbm7

erex ric bely ritard.
l - qari idit mindionize Refrain grandioso

look at me to know that ev -'ry word is true.

Orchestral tutti

Db *p* *moltod* *rit.* Db Gb Db

ten. ten. ten. ten. ten. ten.

Ab Bbm

Gbm7 Db

poco rit.

p Trem. *f* Hold, no trem.

Rea Db

Dbm7 Gbm7

(Inside the salón)

Just listen to that!
The voice of Argentina!
We are adored! We are loved!

OFFICER

Statesmanship is more than entertainment, peashooters.

EVA

We shall see, little man.

CROWD

Evita Peron! La Santa Peronista!

(EVA goes back into the salón.)

EVA

I am only a simple woman who lives to serve Peron in his noble crusade to rescue his people!

I was once as you are now!

I have taken these riches from the oligarchs only for you - for all of you!

One day you will inherit these treasures!

Descamisados! When they fire those cannons, when the crowds sing of glory, it is not just for Peron, but for all of us! All of us!

(EVA goes back inside.)

ARISTOCRATS

Things have reached a pretty pass
When someone pretty lower class
Can be respected and admired -

EVA

But your despicable class is dead!
Look who they are calling for now!

END OF PART ONE



High Flying, Adored

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato



F

CHE



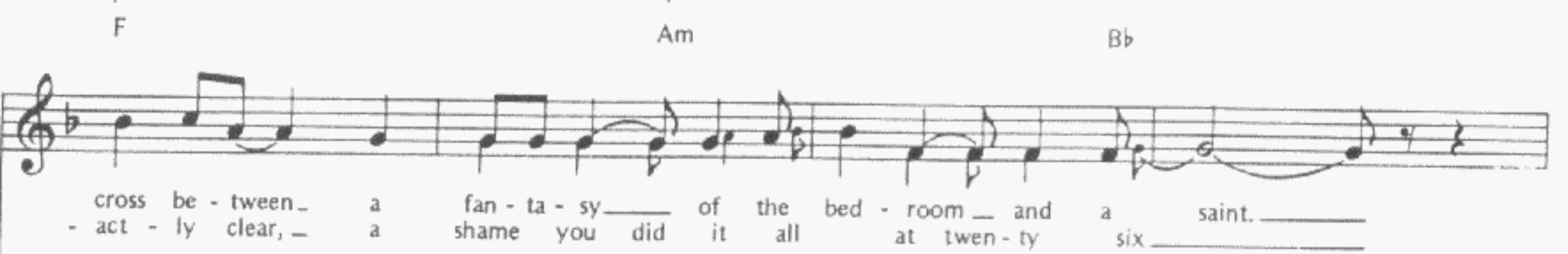
1. High fly - ing, a - dored _____ so young _____ the in - stant queen,, a
2. High fly - ing, a - dored _____ what hap - pens now? _____ where do you go from here? _____ for



rich some one on top of the thing world _____ of all the ta - lents _____. The key signature changes to Am at the end of this section.



cross be - tween_ a fan - ta - sy_____. The key signature changes to B-flat at the end of this section.



C7

E♭

B♭/D

C7

Gm7

And you were just —
There are no a back street girl,
mys - t'ries now; —

C7 Gm Bb

3

hust - ling and fight - ing
 no thing can thrill you scratch-ing and bit - ing.
 High
 fly - ing, a -
 High
 fly - ing, a -

3

The musical score consists of two staves of music. The left staff is in common time and features lyrics: "in your wild - est mo - - ments" over a C7 chord. The right staff begins with a bass line in common time, followed by a treble line in common time with lyrics: "dored, dored, did you be - lie - com". Chords shown include Am and Bb.

in your wild - est mo - - ments

C7

dored, dored, did you be - lie - com

Am Bb

A musical score for "The Star-Spangled Banner" featuring two staves of music with lyrics. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "- i - lly, that you'd be - come so | soon, is not the". The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics continue: "All So this would be yours fa - mous, so eas". The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like p (piano) and f (fortissimo). Measure numbers 1 and 2 are indicated above the staves.

la - dy of them all? Were there stars _____
wis - est thing to be. You won't care _____ if your eyes _____ when you, you crawled
C7 F Eb/Bb C7/Bb

in at night _____ From the bars _____ from the side - walks from the
done be - fore _____ You'll des - pair _____ if they hate _____ you you'll be
F/A Eb/Bb C7/Bb

gut - ter the - at - ri - cal?
drained of all en - er - gy Don't look down, it's a long long way to fall.
All the young who've made it would a - gree
Am Dm Am Dm Bb F/A Gm7 Bb/C

Solo
p subito

Eb/A B/F F Bb F

Instrumental
(Solo)

D F#m G A7 D

F#m G A7 C D7/C G/B A A11 A

Em G A G

EVA

High fly - ing, a - dored, I've been called names but they're the stran - gest

D F#m A7

My sto - ry's quite u - su - al — lo - cal girl makes good, weds fa - mous man.

D F#m G A7

I was slap ____ in the right ____ place at the

D C/G A7/G

per - fect time — Filled a gap, — I was luck - y — But

F#m Em D C/G A7

one thing I'll say — for me No one else can fill it like I

Solo

p

F#m Bm F#m Bm G D/F# Em7 A11

can.

rall - en - tan - do

D11 G/D D G/D D

Rainbow High

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

EVA

I don't real - ly think I need the rea - sons why I
Cm(4)

won't suc - ceed, — I have done! Let's get this show on the road, let's make it
Fm7 Cm(4) Ab Gm/Ab Fm/Ab

BEAUTICIANS

ob - vi - ous Pe - ron is off and roll - ing Eyes! Hair! Mouth! Fi - gure! Dress! Voice!
(+) A tempo
Cm/Ab Gbass Cm Gm

Style! Move - ment! Hands! Ma - gic! Rings! Gla - mour! Face! Dia - monds! Ex -
Cm Gm

Cm Gm

EVA

- cite - ment! im age!
Solo I came from the → peo - ple
pro - duct

they need to a - dore me
it's vi - tal you sell me

So Chris - tian Di -
So Mach - i - a

Cm Eb

- or me from my head to my toes:
- vell me make an Ar - gen - tine Rose!

I need to be dazzling,
I need to be thrill - ing,
and I shall be

Bb F Ab Bb

Rain - bow High! _____ They must have ex - cite - ment, and so must
Rain - bow High! _____ They need their es - cape, and so do

Eb Gb Db G7

1 EVA

I Eyes! Hair! Mouth! Fi - gure! Dress! Voice! Style! Im - age!
II Solo I'm their

Cm Gm

The musical score consists of three staves of music. The top staff features a soprano vocal line with lyrics like 'cite - ment! im age!', 'peo - ple', 'they need to a - dore me', and 'So Chris - tian Di -'. The middle staff shows a piano accompaniment with chords Cm and Eb. The bottom staff continues the piano part with chords Bb, F, Ab, and Bb. The lyrics continue on the second page with 'from my head to my toes:', 'make an Ar - gen - tine Rose!', 'I need to be dazzling,' and 'and I shall be'. The piano part continues with chords Eb, Gb, Db, and G7. The final section on the third page begins with a soprano line 'I Eyes! Hair! Mouth! Fi - gure! Dress! Voice! Style! Im - age!' followed by a piano accompaniment in 6/8 time with chords Cm and Gm.

EVA

2

Style! Move - ment! Hands! Ma - gic! Rings! Gla - mour! Face! Dia - monds! Ex-cite - ment! Im - age!
Solo All my

Cm Gm

des - cam - i - sa - dos ex - pect me to out - shine the en - e - my — the ar - is - toc - ra - cy |

Fm E_b D_b Cm B_bm G_b7

won't dis - ap - point them. I'm their sa - viour! That's what they

G7 Cm Fm7 Cm C[#]m

call me so Lau-ren Ba - call me An - y - thing goes: To make me fan-

E B F[#]/A[#]

tas - tic I have to be Rain - bow High! In ma - gi - cal co-lours! You're

*a tempo
quasi Tom ton*

not de - co - ra - ting a girl for a night on the town! And

I'm not a se - cond rate Queen get - ting kicks with a crown!

Next stop will be Eu - rope! the Rain - bow's gon - na tour

L'istesso tempo

Dressed up, some - where to go; we'll put on a show ...

F7

G C B_b G F E_b

Più mosso – Allegro moderato

Look out might - y Eu - rope!

C

Be - cause you ough-ta know what cha gon - na get in me: just a lit - tle touch of, just a lit - tle touch of Ar - gen - ti - na's brand of star qual - i - ty!

F F[#] G C B_b G F E_b C B_b G

F E_b C B_b G F E_b C B_b G F C

14: Rainbow Tour

PERON

People of Europe! I send you the Rainbow of Argentina!

OFFICER No. 1

Spain has fallen to the charms of Evita
She can do what she likes it doesn't matter much
She's a new world Madonna with the golden touch
She filled a bullring - forty-five thousand seater
But if you're prettier than General Franco
That's not hard

OFFICERS Nos. 1 & 2

Franco's reign in Spain should see out the forties
So you've just acquired an ally who
Looks as secure in his job as you

OFFICER No. 1

More important, current political thought is
Your wife's a phenomenal asset
Your trump card

ALL (Including PERON and CHE)

Let's hear it for the Rainbow tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 2

Would Evita win through?

ALL

But the answer is—yes!

EVA

There you are I told you so
Makes no difference where we go
The whole world over — just the same
You should have heard them call our name
And who would underestimate the actress now?

PERON

I'm not underestimating you — just do the same thing
in Italy please

OFFICER No. 2

I don't like to spoil a wonderful story
But the news from Rome isn't quite as good
She hasn't gone down like we thought she would

OFFICERS Nos. 1 & 2

Italy's unconvinced by Argentine glory

OFFICER No. 2

They equate Peron with Mussolini
Can't think why

EVA

Did you hear that?
They called me a whore!
They actually called me a whore!

EVA'S ITALIAN ESCORT, an EX-ADMIRAL

But Signora Peron
It's an easy mistake — Eve had that trouble too
I'm still called an admiral
Yet I gave up the sea long ago

OFFICER No. 1

Things aren't all that bad she met the Pope
She got a Papal decoration and a kindly word

OFFICERS Nos. 1 & 2

So even if the crowds gave our lady the bird
The Argentine-Italy axis does have some hope

OFFICER No. 3

She still made a fabulous impact
Caught the eye

ALL (Including PERON and CHE)

Let's hear it for the Rainbow Tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 1

Would Evita win through?

ALL

But the answer is—

CHE

A qualified—

ALL

Yes!

OFFICER No. 4

Eva started well, no question, in France
Shining like the sun through the post-war haze
A beautiful reminder of the carefree days
She nearly captured the French, she sure had the chance
But she suddenly seemed to lose interest
She looked tired

(*There is a buzz of interest at this information — "tired?"*)

CHE

Face the facts, the Rainbow's started to fade
I don't think she'll make it to England now

PERON

It wasn't on the schedule anyhow

CHE

You'd better get out the flags and fix a parade
Some kind of coming home in triumph is required

**ALL (Including PERON but not CHE) (Sung bravely
but with less conviction than before)**

Let's hear it for the Rainbow tour
It's been an incredible success
We weren't quite sure, we had a few doubts

OFFICER No. 5

Would Evita win through?

ALL

And the answer is—

Yes and no and yes and no and yes and no...

ALL

Let's hear it for the Rainbow tour

It's been...

(*but this time the chorus never gets going properly, and
eventually fades out*)

15: The Actress Hasn't Learned (The Lines
You'd Like to Hear)

ARISTOCRACY

Thus all fairy stories end
Only an actress would pretend
Affairs of state are her latest play
Eight shows a week — two matinées
My how the worm begins to turn
When will the chorus girl ever learn?
My how the worm begins to turn
When will the chorus girl begin to learn?

EVA

The chorus girl hasn't learned the lines you'd like to hear
She won't go scrambling over the backs of the poor to
be accepted
By making donations — just large enough — to the
correct charity
She won't be president of your wonderful societies of
philanthropy
Even if you asked her to be
As you should have asked her to be
The actress hasn't learned the lines you'd like to hear
She won't join your clubs
She won't dance in your halls
She won't help the hungry once a month at your
tombolas
She'll simply take control as
You disappear

CHE

Forgive my intrusion but here in this neat little can
I have a product to change your conception of man
A brand new insecticide, a remarkable chemical feat
Instantly rendering other insecticides obsolete

EVA

Licensing slaughter of insects is hardly my mission

EVA's STAFF

Goodnight and thank you whoever
We've no time for you, but one thing we do
Emphasize
It's an ill wind that blows nobody good
The news may be bad
For one Argentine lad
But it's good news for Argentine flies

(CHE is ignominiously bundled out by EVA's Staff)



16: And the Money Kept Rolling In (and Out)

THE MANAGER OF THE FOUNDATION
EVA PERON (+ Workers on choruses)

And The Money Kept Rolling In (And Out)

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Andante
VERSE

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics begin with "1. And the mon - ey kept roll - ing in____ from ev - 'ry side____". The bottom staff is for the piano, featuring a bass clef and a 4/4 time signature. The vocal part includes a dynamic marking "colla voce" and a performance instruction "(♪=♪)". The piano part includes harmonic markings such as Dm, A7, and Dm. The vocal part continues with "Ev - a's pret - ty hands reached out and they reached wide. Now you may feel it" and "should have been a vol - un - ta - ry cause — Ah but that's not the". The piano part includes harmonic markings such as A7, Dm, C7, F, and Gm. The vocal part concludes with "point my friends____ When the mon - ey keeps roll - ing in you don't ask" and the piano part ends with a harmonic marking F.

how. Think of all the people gon - na see some good times now

F Dm A7 Dm

Ev - a's called the hun - gry to her — op - en up the doors!

A7 Dm C7 F

Voce ad lib. (freely)

Nev - er been a fund like the Found - a - tion Ev - a Pe - ron

CHORUS

Roll - in' roll - in' roll-in' roll - in' roll - in' roll - in' roll - in'

F C F Gm/F Ab/F Gm/F

roll - in' roll - in'

F Eb/F F F Gm/F Ab/F Gm/F

This musical score consists of six staves of music. The top two staves are for the voice, with lyrics provided for each. The third staff is for the piano. Chords are indicated below the piano staff. The fourth staff is for the voice, continuing the lyrics. The fifth staff is for the piano. The sixth staff is for the voice, concluding with a repeat of the previous lyrics. The style is a mix of blues and jazz influences.

roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' Roll - in' on in, roll - in' on in, roll -

F Eb/F F Eb/F F Eb/F F

in' on in, roll - in' on in, on in, 2. And the

Eb/F F Eb/F F Eb/F F

mon - ey kept roll - ing out in all dir - ec - tions. To the poor, to the weak, to the

F Gm/F F Dm

des - ti - tute of all com - plex - ions: Now cyn - ics claim a lit - tle of the

A7/D Dm A

cash has gone as - tray: Ah but that's not the point my friends. When the

This section consists of two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, showing harmonic chords. The lyrics are: "cash has gone as - tray: Ah but that's not the point my friends. When the". The piano chords are Dm, C, F, Gm, and Dm.

mon - ey keeps roll-ing out you don't keep books. You can tell you've done well by the

This section continues the musical score. The top staff shows the vocal line with lyrics: "mon - ey keeps roll-ing out you don't keep books. You can tell you've done well by the". The piano chords are F, C7, F, and Dm.

hap - py grate - ful looks: Ac - count - ants on - ly slow things down,

This section continues the musical score. The top staff shows the vocal line with lyrics: "hap - py grate - ful looks: Ac - count - ants on - ly slow things down,". The piano chords are A7/D, A7, Dm, Dm, A7/D, and A7.

To Coda ♪

This section shows the beginning of the coda. The top staff shows the vocal line with lyrics: "fig - ures get in the way Nev - er been a la - dy loved as much as Ev - a Pe-". The piano chords are D, C7, F, and C7.

This section shows the final part of the coda. The top staff shows the vocal line with lyrics: "fig - ures get in the way Nev - er been a la - dy loved as much as Ev - a Pe-". The piano chords are D, C7, F, and C7.

*ad lib. (freely)*ron!
CHORUS

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F Gm

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F

Roll - in' on out, roll - in' on out, roll - in' on out, roll - in' on out on out

E_b/F F E_b/F F E_b/F F E_b/F F*D.S. al Coda**CODA*

When the

F

- ron!

Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F Gm

roll - in' roll - in' roll - in' Roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in' roll - in'

F Gm/F Ab/F Gm/F F Eb/F F Gm

roll - in' on in roll - in' on in

Eb/F F Eb/F F Eb/F F F Eb/F

- in - in roll - in' on in - on - in.

F Eb/F F Eb/F F

in - in roll - in' on in - on - in.

F Eb/F F Eb/F F



17: Santa Evita

CHILDREN

Please, gentle Eva
 Will you bless a little child?
 For I love you
 Tell Heaven I'm doing my best
 I'm praying for you
 (Just as you pray for all the rest) *Eva now you're already blessed*
 Please mother Eva
 Will you look upon me as your own?
 Make me special
 Be my angel
 Be my everything wonderful perfect and true
 And I'll try to be exactly like you
 Please holy Eva
 Will you feed a hungry child?
 For I love you
 Tell Heaven I'm doing my best...

CHE

Get them while they're young Evita, get them while
 they're young!

CHILDREN

I'm praying for you
 Just as you pray for all the rest

WORKERS

Santa Santa Evita
 Madre de todos los ninos
 De los tiranizados
 De los descamisados
 De los trabajadores
 De la Argentina (*This chorus is repeated and fades gradually away*)

CHE

Why try to govern a country when you can become
 a saint?

18: Waltz for Eva and Che

Waltz For Eva And Che

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Tempo di Valse

D♭7

Fm

D♭7

Fm

CHE

Tell me be - fore I waltz out of your life, be - fore turn - ing my

F

Gm7

back on the past; _____ For - give my im - per - tin - ent be-

C7

F

- hav - iour, but how long do you think this pan - to - mime can last?

E♭

Dm D

C

Tell me be - fore I ride off in the sun - set, there's one thing I nev - er got

F Gm7

clear _____ How can you claim you're our sav - iour when

C7 F E♭

those who op - pose you are stepped on or cut up or sim - ply dis - ap - pear?

Dm D Bm B♭ G♭ F

EVA

Tell me be - fore you get on - to your bus, be - fore join - ing the for-

C Cma7 C6 C Dm

- got -ten bri - gade: — How can one per - son like me,

Dm7 G7 C Bb

say Al - ter the time hon - oured way the game is played? — Tell me be -

Ab Gb C

- fore you get on - to your high horse just what you ex - pect me to do? —

Cma7 C6 C Dm Dm7 G7

I don't care what the bourge oi - sie say I'm not in

C Bb A

busi - ness for them, but to give all my des - cam - i - sa - dos a mag - i - cal

A♭/B D B♭m7 G♭m F

mo - ment or two! There is ev - il _____ Ev - er a -

D♭m C G C Cmaj7 G11 G

- round, fun - da - men - tal sys - stem of gov - ern - ment quite in - ci - den - tal:

C G11 G13 G9 C Gm7 C6 Gm G11 Gm C7

So why go ba - na - nas _____ chas - ing Nir - va - nas and fail - - ing?

Cmaj7 C7 (b9) C11 Cmaj7 Eb(b5) Eb C7 (b9) C11 Cmaj7 Eb(b5) Eb C7 (b9) C7

Bet - ter to do what you can for a few than to lie: Much plain - er

F9

B_b

Fma7

Bb6

F

Fma7

Bb6

F

F11

F6

F11

Bb

Eb

CHE

sail - ing.

Tell me be - fore I seek worth - i - er
sempre stacc.

Melody

F

pas - tures and

there - by

re - store self

es -

team

Gm7

C7

How can you be so short - sight - ed, to look nev - er fur - ther than

Fma7

Eb

D

EVA

this week or next week, to have no im - poss - i - ble dream? AI -

Ebm7 Cbm Bb Gb F G

- low me be - fore you slink off to the side - lines to mark your a - dieu _____ with three

Dm F6

cheers; And to ask you just who'd be de - light - ed to

G G7 C Bb

know that I'll tack - le the world's great - est pro - blems from war to pol - lu - tion; no

Am A Ebm E G B

hope of sol - u - tion: Ev - en if I live for one hun - dred years?—

D7 Bbm7 Gbm F Dbm C

There is ev - il ————— Ev - er a - round, fun - da - men - tal

G C Cma7 G11 G C

sys - tem of gov - ern - ment quite in - ci - den - tal: So go if you're

G11 G13 G9 C Gm7 C6 Gm G11 Gm C7 Gm7 C7(b9) C11

a - ble to some - where un - sta - ble and stay there: Whip up your hate in some

Cm7 Eb(b5) Eb C7(b9) C11 Cm7 Eb(b5) Eb C7(b9) F7



tot - ter - ing state; but not here dear — is that clear, dear? —

Solo

FINALE

EVA

Oh —

— what I'd give for that hun - dred years! But the phy - si - cal in - ter - feres —

Ev'-ry day more oh my Cre - a - tor! What

Fm/Eb Eb Fm/Eb Eb Bb7/Eb

— is the good of the strong - est heart in a bo - dy that's fall - ing a - part?

Eb Fm/Eb Eb

A ser - i - ous flaw I hope You know that

Solo

f l.h. sotto dim.

Fm/Eb Eb Cm

poco a poco

Eb Cm Eb

She Is A Diamond

Music by
ANDREW LLOYD WEBBER

Lyrics by
TIM RICE

Moderato

PERON. 1. But on the o - ther hand — she's all they have
2 & 3. See additional lyrics

mf legato

Gm A Dm /C

She's a dia - mond in their dull grey lives, and that's the hard-

B♭ C7 F Dm

est kind of stone— it us ual ly sur - vives

Gm C7 Dm /C

To Coda ♫

And when you think a - bout it, can you re - call — The

B♭ C7 F#m7 Dm

D.C. al Coda

last time they loved _____
an - y - one at all? _____

Eb Bb D

CODA

star She's the one who's kept us where we are...

Bm7(b5) E♭ B♭ D

OFFICERS

She's the one who's kept you where you are.
rall - en - tan - do

Eb Bb E

Additional lyrics

- 2 She's not a bauble you can brush aside
She's been out doing what we just talked about, example:
Gave us back our businesses, got the English out
And if you think about it — well why not do
One or two of the things we promised to?
- 3 But on the other hand, she's slowing down
She's lost a little of that magic drive — but I would
Not advise those critics present to derive
Any satisfaction from her fading star
She's the one who's kept us where we are

(Officers)
She's the one who's kept you where you are.

20: Dice Are Rolling/Eva's Sonnet

PERON

Dice are rolling, the knives are out
Would be presidents are all around
I don't say they mean harm but they'd each give an arm
To see us six feet underground

EVA

But we still have the magic we've always had!
The descamisados still worship me
We arrived thanks to them and no one else!
No thanks to your generals—a clutch of stuffed cuckoos!

PERON

It's not a question of a big parade
Proving we're big with the mobs on the street
Our problems are closer than that
They're along the corridor

EVA

You're wrong—the people—my people—

PERON

The people belong to no one!
They are fickle, can be manipulated
Controllable, changeable
In the end the people don't matter—however much they
love you now
It matters more that as far as my stuffed cuckoos are
concerned
You don't officially or politically exist!

EVA

So I don't exist!
So I count for nothing!
Try saying that on the street
When all over the world
I am Argentina!
Most of your generals wouldn't even be recognized by
their own mothers!
But they'll admit I exist when I become vice president

PERON

That won't work...
We've been through all of this before
They'd fight any attempt to make you vice-president
tooth and nail
You'd never overcome that sort of opposition with a
hundred rallies
And even if you did—

EVA

Yes?

PERON

Your little body's slowly breaking down
You're losing speed, you're losing strength—not style,
that goes on
Flourishing forever, but your eyes, your smile
Do not have the sparkle of your fantastic past
If you climb one more mountain it could be your last

EVA

I'm not that ill
Bad moments come but they go
Some days are fine some a little bit harder
But I'm no has been
It's the same old routine
Have you ever seen
Me defeated?
Don't you forget what I've been through and yet
I'm still standing—
And if I am ill—it could even be to your advantage!

PERON

This is not a case of a sympathetic word in the gossip
column
Because you've got a cold!
I'm trying to point out that you might die!

This talk of death is chilling, an assault—
Upon ourselves and it will be our fault
If we allow
These morbid septic thoughts
To rule us now
To bring our reason clattering to a halt
I do not need a final sacrifice
Just let me know of any sane device
To shift your strength, your undisputed powers
To places where your mighty deeds
Your golden words
Have not so far cut too much ice

EVA

Then I must now be vice president!
(*Eva's Sonnet*)

Those shallow mean pretenders to your throne
Will come to learn ours is the upper hand
For I do not accept this is not known
In rich established parcels of our land
To face the storms so long and not capsize
Is not the chance achievement of a fraud
Conservatives are kings of compromise
It hurts them more to jeer than to applaud

And I shall have my people come to choose
The couple who shall wear their country's crowns
In thousands in my squares and avenues
Emptying their villages and towns
Where every soul in home or shack or stall
Knows me as Argentina—that is all

O I shall be a great vice-president!
This is not a gambler's final throw
Forced upon me by those bastards who've
Only longed to see me up and go
It's not an unprepared or panicked move
Which just goes to prove
I'd be good for you
Eva vice-president is good for you

21: Eva's Final Broadcast

OFFICERS

That was the over the top unacceptable suggestion
We didn't approve but we couldn't prevent
The games of the wife of the president
But to give her pretensions encouragement!
She's out of her depth and it's out of the question

CHE

Forgive my intrusion Evita I just have to see
 How you admit you have lost — a brand new experience!
 we
 Got it set up!
 We fixed you a broadcast
 And you're so good on the air!

EVA

The actress hasn't learned the lines you'd like to hear
 How could she feel defeated by such cringing
 mediocrities?
 She's sad for her country
 Sad to be defeated by her own weak body
 She's sad for her people
 She hopes they will know she did not betray them
(A microphone is switched on. EVA is now on the air)
 I want to tell the people of Argentina
 I've decided I should decline
 All the honours and titles you've pressed me to take
 For I'm contented —
 Let me simply go on
 As the woman who brings her people to the heart of
 Peron!
 Don't cry for me Argentina
 For the truth is I shall not leave you
 Though it may get harder
 For you to see me
 I'm Argentina
 And always will be
 Have I said too much? There's nothing more I can think
 of to say to you
 But all you have to do is look at me to know that every
 word is true

22: Montage

In her last hours, images, people and events from her life flow through EVA's mind, while the nation's grief knows no bounds — to the mass of the people she has become a saint, nothing less.

EVA hears fragments from
CHE — "She had her moments..."
MAGALDI — "Eva beware your ambition..."
GETTA/WORKERS — "A new Argentina..."
AN OFFICER — "Statesmanship is more..."
FUND MANAGER — "Accountants only slow things
 down..."
The WALTZ
While choirs sing her praises

PERON

High flying, adored, so young, the instant queen, a
 Rich beautiful thing of all the talents, a cross between a
 Fantasy of the bedroom and a saint
 And you were just a backstreet girl
 Hustling and fighting
 Scratching and biting
 High flying, adored, did you believe in your
 wildest moments
 All this would be yours, that you'd become the lady
 of them all?
 Were there stars...

23: Lament**EVA**

The choice was mine and mine completely
 I could have any prize that I desired
 I could burn with the splendour of the brightest fire
 Or else — or else I could choose time
 Remember I was very young then
 And a year was forever and a day
 So what use could fifty, sixty, seventy be?
 I saw the lights and I was on my way
 And how I lived! How they shone!
 But how soon the lights were gone!
 The choice was mine and no one else's
 I could have the millions at my feet
 Give my life to people I might never meet
 Or else to children of my own
 Remember I was very young then
 Thought I needed the numbers on my side
 Thought the more that loved me the more loved I'd be
 But such things cannot be multiplied

Oh my daughter! Oh my son!
 Understand what I have done!

*(The moment EVA dies, embalmers move in to preserve
 her fragile body)*

EMBALMERS

Eyes, hair, face, image
 All must be preserved
 Still life displayed forever
 No less than she deserved
 Preserved

FINIS

